

EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES
AND COUNTRIES.

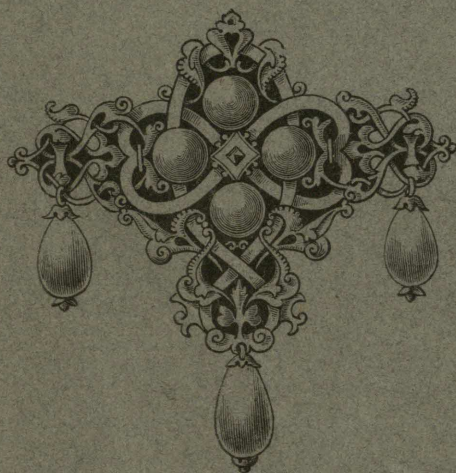


MUSICAL INSTRUMENTS
IN THE SOUTH KENSINGTON
MUSEUM.

WITH DESCRIPTIONS BY CARL ENGEL.

Under the Sanction of the Science and Art Department, for the

Use of Schools of Art and Amateurs.



LONDON:

PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING
THE KNOWLEDGE OF ART, 24, OLD BOND STREET.

SOLD BY BELL AND DALDY, YORK STREET, COVENT GARDEN.

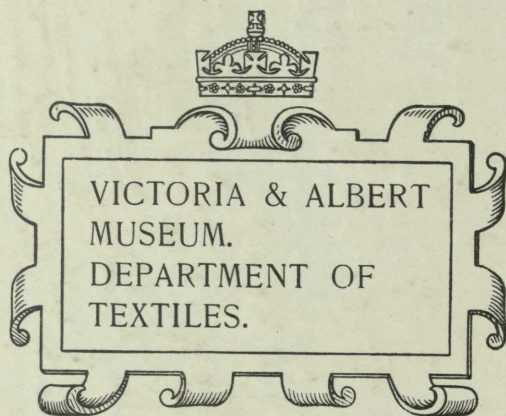
1869.



Portfolio 433
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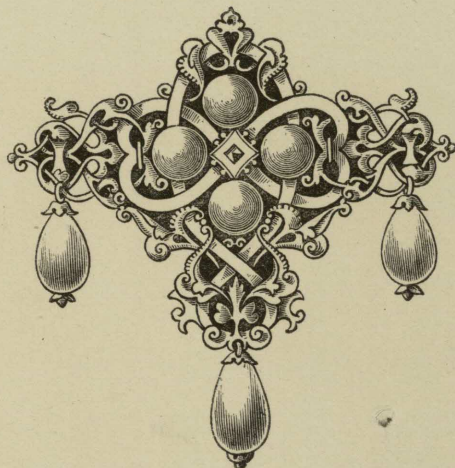
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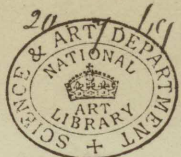


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MUSICAL INSTRUMENTS.



MUSIC, in however primitive a stage of development it may be with some nations, is the most universally appreciated of the Fine Arts. The origin of vocal music may be surmised to have been coeval with, if not antecedent to, language; and the construction of musical instruments evidently dates with the earliest inventions which suggested themselves to human ingenuity.

An arrangement of the various kinds of musical instruments in a regular order, beginning with that kind which is the most universally known, and progressing gradually to the least usual, gives the following result:—

Instruments of percussion of indefinite sonorousness, or in other words, pulsatile instruments which have not a sound of a fixed pitch,—as the drum, rattle, castanets, &c.—are most universal.

Wind instruments of the flute kind—including pipes, whistles, flutes, Pandean pipes, &c.—are also to be found almost everywhere.

Much the same is the case with wind instruments of the trumpet kind. These are often made of the horns, bones, and tusks of animals; but also frequently of vegetable substances, and of metal.

Instruments of percussion of definite sonorousness are chiefly met with in China, Japan, Burmah, Siam, and Java. They not unfrequently contain a series of tones produced by slabs of wood or metal, which are beaten with a sort of hammer, as our harmonicon is played.

Stringed instruments without a finger-board, or any similar contrivance which enables the performer to produce a number of different tones on one string, are generally found among nations whose musical accomplishments have emerged from the earliest state of infancy. The strings are twanged with the fingers, or with a piece of wood, horn, metal, or any other suitable substance serving as a *plectrum*; or the strings are made to vibrate by being beaten with a hammer, as our dulcimer is played.

Wind instruments with *reeds*, *i. e.* such instruments as are blown through a single or double piece of vibrating cane, straw, or similar substance,—like our hautboy, bassoon, and clarinet,—are chiefly met with in European countries. They are, however, also constructed in several Asiatic countries, in Egypt, the Barbary States, &c.

Stringed instruments provided with a finger-board, on which different tones are producible on one string by the performer shortening the same more or less,—as on the guitar, violin, &c.—are met with almost exclusively among nations in a somewhat advanced stage of musical progress. Such as are played with a bow, are the least universal; they are, however, known to the Chinese, Japanese, Hindus, Persians, Arabs, and a few other nations, besides those of Europe and their descendants in extra-European countries.

Wind instruments of the organ kind,—*i. e.* such as are constructed of a number of tubes which can be sounded together by means of a common mouth-piece or some other contrivance, and upon which therefore chords, and combinations of chords, or harmony can be produced,—are, comparatively, of rare occurrence. Some interesting specimens of them exist in China, Japan, Laos, and Siam.

Besides these various kinds of sound-producing means employed in musical performances, a few others, less widely diffused, could be pointed out, which are of a construction not represented in any of our well-known European specimens.

LIST OF PHOTOGRAPHS.

Musical Instruments of Egypt and adjacent Countries.

I.

- (a). TABL. A drum. With three holes in its circumference. Inlaid with shell. Height, $8\frac{1}{4}$ in.; diameter, $10\frac{1}{2}$ in. *Presented by the Viceroy of Egypt.*
- (b). ARGHOOL, Egypt. Length, 4 ft. $8\frac{1}{2}$ in. A kind of double-reed pipe, rudely ornamented with a design scratched upon the surface. *Presented by the Viceroy of Egypt.*
 The *arghool* is occasionally played by the boatmen on the Nile. One of its reeds, which is much longer than the other, serves as a drone. The Egyptians have three kinds of *arghool*, which are distinguished from each other chiefly by their different sizes, and by the number of moveable pieces of reed constituting the tubes.
- (c). KISSAR. Round body of wood and skin. Five strings. Length, 1 ft. $9\frac{1}{2}$ in. *Presented by the Viceroy of Egypt.*
 The *kissar*, or *kissara* is to be found in Nubia, Kordofan, Abyssinia, and some other districts of Eastern Africa. The Nubian *kissar* is tuned according to the pentatonic scale—*i. e.* the series of intervals which is represented by the black keys of the pianoforte, or by the diatonic scale with the omission of the intervals of the *fourth* and *seventh*. The strings are made of the intestines of the camel. They are vibrated with the fingers, and by means of a plectrum, made of a piece of leather or horn, and fastened with a cord to the instrument. The performer uses the plectrum and his fingers either alternately, or together.
- (d). NEGRO TRUMPET made of the horn of an animal. Length, 1 ft. $4\frac{1}{2}$ in. *Presented by the Viceroy of Egypt.*
- (e). TABL SHAMEE. A small Egyptian kettle-drum. Height, 6 in.; diameter, 14 in. *Presented by the Viceroy of Egypt.*
 The name *tabl shamee*, signifying "Syrian drum," indicates that this kind of drum was probably introduced into Egypt from Western Asia. It is usually made of tinned copper, with a parchment face. The Egyptians use the *tabl shamee* especially in bridal processions, and on similar festive occasions. The performer carries it suspended from his neck, and beats it with two slender sticks.
- (f). RIKK. A small tambourine, rudely constructed of wood and skin. Diameter, 8 in.; height, $2\frac{3}{4}$ in. *Presented by the Viceroy of Egypt.*
 With ten pairs of brass plates.
 The small tambourine of the Egyptians is generally covered with the skin of the "Bayard," a fish of the genus *Silurus*, which is also used in the *darabouka*.
- (g). A DRUM. Length, 1 ft. $7\frac{1}{2}$ in.; diameter, 10 in. *Presented by the Viceroy of Egypt.*
- (h). KISSAR. Length, 1 ft. $8\frac{1}{2}$ in. The body square shaped. Five strings. *Presented by the Viceroy of Egypt.*

Musical Instruments of Asiatic Countries, and of the Caucasus.

II.

- (a). HARP OF THE OSSETES. With twelve strings of horse-hair. Each string consists of from six to eight hairs. Width, 2 ft.; height, 22 in. *Bought. From the Paris Exhibition of 1867. Price, 35 f.*
 The Ossetes, or Ossetines, are an Indo-Germanic race dwelling in Central Caucasus. They call themselves Irôn; Oseti is the name given to them by the Georgians and other neighbouring nations. Their little harp is especially interesting on account of its resemblance to some instruments of this class represented on monuments of Eastern nations dating from about a thousand years before the Christian era. The fore-pillar, which in our harp serves to resist the tension of the strings, is wanting; and the same was the case with the ancient Oriental harp, and is so still with most harps found in Asiatic countries.
- (b). BAGHLAMA. A small kind of *tamboura*. With four strings of thin wire, and with frets made of gut dyed red. The body is of wood ornamented with mother-of-pearl and tinsel. Length, $20\frac{3}{4}$ in. There are several varieties of this instrument to be found in the Caucasus and adjacent countries. The strings are twanged with a quill.
- (c). BAGHLAMA. A small kind of *tamboura*. Of wood inlaid with bone and mother-of-pearl. Four strings of thin wire, and frets made of gut. Length, $18\frac{1}{2}$ in.
- (d). UJUK. Persia. Of wood inlaid with coloured woods, gold, and ivory mosaics. Shiraz work. The surface of the body consists of a thin parchment resembling bladder. The *ujuk* is a kind of guitar with five strings of thin wire. *Bought. From the Paris Exhibition of 1867. Price, 240 f.*
 This instrument is also called *tar*.

Musical Instruments of Turkey.

III.

- (a). REBAB ESH-SHA'ER. The body consists of a wooden frame over which a parchment is stretched. With one string of white horse-hair. Length, 3 ft. $2\frac{1}{2}$ in.

Bought. From the Paris Exhibition of 1867. Price, 48 f. 25 c.

The *rebab esh-sha'er*, or the "poet's viol," is an instrument of the Arabs as well as of the Turks. In Egypt it is generally used in the coffee-houses to accompany the recitations of the "sha'er," or poet (plural "Sho'ara"), who entertains the tobacco-smoking and coffee-sipping guests with a romance.

- (b). ZUMMARAH. A double-reed pipe. Each reed has six finger holes. Length, 9 in.

Bought. From the Paris Exhibition of 1867. Price, 2 f.

- (c). SAZ. A small kind of *tamboura*, like the *baghlama*. Inlaid with various woods, tortoise-shell, ivory, and mother-of-pearl. With frets made of gut. The six tuning-pegs are ornamented with silver. Length, 23 in.

Bought. From the Paris Exhibition of 1867. Price, 76 f. 60 c.

- (d). GHAIIDA. A bagpipe. The wood-work inlaid with metal, and ornamented with a tassel formed of string and glass beads.

Bought. From the Paris Exhibition of 1867. Price, 18 f. 60 c.

- (e). KANOON. The front and sides are inlaid with patterns in mother-of-pearl. Greatest length, 3 ft. 2 in.; greatest width, $15\frac{1}{2}$ in.

Bought. From the Paris Exhibition of 1867. Price, 622 f. 70 c.

The *kanoon*, an instrument especially appertaining to the Arabs and Persians, is, like the *santir*, a kind of dulcimer evidently of high antiquity in the East. The *kanoon* differs from the *santir* not only in form, but also in the circumstance that its strings are gut (generally made of the intestines of the lamb), and are twanged with two small *pletra*, one attached to the fore-finger of each hand; while the strings of the *santir* are of wire, and are struck with two little sticks.

- (f). ARGHOOL. A double flute of reed. Rudely ornamented with a pattern scratched upon the instrument. Three pieces. Length, 19 in.

Bought. From the Paris Exhibition of 1867. Price, 3 f. 25 c.

- (g). GHAIIDA. A bagpipe. In three parts. The wood-work mounted in bone, and ornamented with metal inlaid. The pipes contain vibrating tongues.

Bought. From the Paris Exhibition of 1867. Price, 18 f.

- (h). KEMANGEH. A species of violin. With three strings of gut, and with long tuning-pegs of ivory. The back and the upper portion are ornamented with tortoise-shell inlaid with ivory. The back is decorated with a large rosette. There are two sound-holes situated behind the bridge. Length, 16 in. Length of the tuning-pegs, 6 in.

Bought. From the Paris Exhibition of 1867. Price, 182 f. 25 c.

The name *kemangeh* signifies an instrument which is played with a bow, and there are various kinds of the *kemangeh* in use among Mohammedan nations.

Musical Instruments of Roumania.

IV.

- (a). A TAMBOURINE. The frame is of wood bound with brass. With six pairs of metal plates, and four pairs of little sleigh-bells loosely attached to the rim. Diameter, 1 ft. $4\frac{1}{4}$ in.; height, $2\frac{3}{4}$ in.

Bought. From the Paris Exhibition of 1867. Price, 25 f.

- (b). DUTKA (a bagpipe), in three parts; the woodwork inlaid with lead.

Bought. From the Paris Exhibition of 1867. Price, 3 f. 50 c.

- (c). DUTKA (a bagpipe), ornamented with beads and tassels.

Bought. From the Paris Exhibition of 1867. Price, 3 f. 50 c.

- (d). SZOPELKA. A kind of hautboy, or Eastern *zourna*, with a brass tube for the mouthpiece; with fifteen finger-holes, seven of which are smaller than the others. Length, 15 in.

Bought. From the Paris Exhibition of 1867. Price, 1 f.

The *szopelka* is also a popular instrument in southern Russia, where it is generally made of elder wood.

Musical Instruments—mostly antiquated—of European Countries.

V.

- (a). VIELLE. France. A hurdy-gurdy. Date, about 1680. Ten keys and five pegs. Length, including handle, 18 in.

The hurdy-gurdy is still in use, especially among the itinerant Savoyards, who perform in the streets of London and Paris. Its sound is produced by friction, caused by a wheel against catgut strings; and it is played by means of a key-board.

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- (b). VIELLE. France (English, hurdy-gurdy; German, *leyer*). Wood, lacquered, and decorated in black outlines, and occasional colour with hunting-scenes and arabesques; also with the arms of France, and crowned monogram of Henry II. on back and front. Ten keys and six tuning-pegs. The keyboard and keys are of ebony and ivory. Near the handle are monograms of Catharine de Medicis. Date, about 1550. Length, including handle, 22½ in.; width, 8¼ in.

Bought at the Lecarpentier sale. Price, £127.

VI.

- DULCIMER. The frame of wood, carved, gilt, and painted with an armorial shield in front. Italian, sixteenth century. Width of front, 2 ft. 8½ in.; depth of side, 1 ft. 3¾ in. With twenty-six sets of metal strings. Most of the sets contain five strings tuned in unison; those which are the longest, contain four strings. Most of the strings run over two bridges; the four shortest have only one bridge, which is placed in the middle.

VII.

- HARP. Wood, carved and gilt, the pillar decorated with wreaths of flowers and trophies of musical instruments, at the foot two cocks, at the top a mask surmounted by a terminal figure of a cupid. The sounding board painted with male and female figures resting on clouds and playing on various musical instruments. French. About 1780, said to have belonged to Queen Marie Antoinette. Height, 5 ft. 5 in.; width, 2 ft. 8 in.

Given by Professor Wheatstone.

VIII.

- (a). CHITARRONE. A Theorbo. Of wood inlaid with strips of ivory and plaques of mother-of-pearl. With two sets of tuning-pegs; the lower set containing twelve pegs, and the higher set, which is about two feet distant from the lower, containing eight pegs. Italian, sixteenth century. Length 5 ft. 7 in.

Bought. Price, £12.

- (b). THEORBO. A kind of lute. Italian, sixteenth century. Made in Venice. Marquetry of wood and ivory. With two sets of tuning-pegs; the lower set containing twelve pegs; and the higher, eight. The pegs are of ivory. Length, 3 ft. 6 in.

Bought. Price, £10.

The name of this instrument, (Italian, *tiorba*; French, *théorbe*; English, *theorbo*, and *thiorba*) is, according to some accounts, derived from the name of its inventor, a Signor Tiorba. According to others, it was invented by Bardella, an Italian, about the year 1600; others again attribute its invention to Hottemann, a German, who excelled as a performer on this instrument in France, about 1650. Probably all these persons merely introduced some improvements in this species of lute, which is of older date than has generally been supposed. Mace, in his "Musick's Monument," London, 1676, says: "The Theorboe is no other than that which we call'd the Old English Lute." The Germans called it *Basslaute*, on account of its deep tones.

IX.

- (a). GUITAR. (Spanish *guitarra*; Italian, *chitarra*; French, *guitarre*.) Inlaid with marquetry of ivory, ebony, and mother-of-pearl. Italian, circa 1550. Length, 2 ft. 11 in. Width, 10½ in. There are indications of its having been mounted with five sets of strings; four sets contained three strings each, and one set contained four strings, which were tuned in unison. With metal frets.

The guitar is evidently an importation from the East; but it has undergone various modifications since its adoption by European nations. It was a fashionable instrument in England, played by ladies, in the time of Charles II.

- (b). ARCHLUTE. (Italian, *arciliuto*; French, *archiluth*; German, *erzlaute*.) Inlaid with ivory and tortoise-shell; richly engraved. German work; made by Jacobus Heinrich Goldt in Hamburg; circa 1700. With two sets of tuning-pegs; the lower set containing fourteen pegs; and the higher, ten. On the middle of the neck is an oval plate of mother-of-pearl, bearing the German inscription, *Gott der Herr ist Sonne und Schield*. ("God the Lord is sun and shield.") Length, 4 ft. 6 in.

X.

- (a). MANDOLINE. With seven tuning-pegs. A fine specimen; but without strings and frets. The frets were probably of catgut, as was often the case with instruments of the lute kind. Length, 20 in.

Bought at the Marquis D'Azeglio's sale.

- (b). MANDOLINE. Of beechwood, carved with strap and foliage work; having in the centre a group of Juno, Diana, and Venus. On the back of the neck is a Medusa's head in relief. Seven tuning-pegs. French; date about 1570. Length, 16½ in. Width, 4½ in.

Bought at the Lacarpentier sale. Price, £139 10s.

XI.

- (a). ZITHER, or Schlag-Zither. Germany. In a case. The instrument is of rosewood, inlaid with brass, mother-of-pearl, and ivory. The case contains three brass boxes for strings, a brush, two pairs of nippers, a key, a tuning-tube, a cleaner. Length of the instrument, 20 in.; width, 13 in.; height, 2 in.

Bought. From the Bavarian Department of the Paris Exhibition of 1867. Price, 160 f.

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- (b). STREICH-ZITHER. Germany. A small instrument, three-stringed, and played with a bow. A modern invention. In a case. The body is of rosewood, inlaid with ivory. The strings are of metal. Made by Max Amberger, in Munich.

Bought. From the Bavarian Department of the Paris Exhibition of 1867. Price, 90 f.

XII.

- VIOLA DI BARDONE, also called *viola di bordone* and *baryton*. The finger-board is carved in open fret-work terminating in three lions' heads. Above the bridge are two figures of negroes, carved and gilt. At one side of the finger-board is the inscription: "Joachim Tielke in Hamburg, fecit, Anno 1686." Length, 4 ft. 6 in.

Purchased. From Bauer, in Paris. Price, £40.

This instrument has six strings of catgut, which are tuned by means of wooden pegs, and are played with a bow; and beneath these it has twenty-two metal strings, which serve as sympathetic strings, and which are wound round iron tuning-pegs situate near the top of the neck; and they run down, partly under the finger-board and partly at its side, extending to the bridge, where they are fastened to little pins placed in an oblique line beneath the bridge. The body of the instrument has at each side two indentations, and is flat at the back. The two sound-holes are remarkable for their old-fashioned figure.

The *viola di bardone* was often mounted with seven catgut strings, instead of six. The number of metal strings likewise varied. Some old writers mention from sixteen to twenty, and others as many as forty-four.

XIII.

- VIRGINAL. In ebony, enriched with appliqué open-work tracery in silver. German work, circa 1600. Length, 1 ft. 6½ in.; width, 11 in.

Bought. Price, £44.

The instrument has metal strings, one for each tone, which are twanged by means of small portions of quill, attached to slips of wood called "jacks," and provided with thin metal springs. Its construction is therefore similar to that of the spinet and harpsichord.

XIV.

- SPINET. Italy. Of wood and ivory, ornamented with jasper, agate, and other decorative stones; and set with lapis-lazuli, pearls, garnets, &c. Made by Annibale dei Rossi, of Milan, 1577. Length in front, 4 ft. 9½ in.

Bought. From Madame Clapisson, Paris, 1867. Price, 30,000 f.

This spinet in shape resembles the dulcimer. It is open at the top, instead of being covered with a lid. It has a round and ornamented sound-hole in the middle of the sound-board. There is only one string for each tone. The compass embraces four octaves and a semi-tone. Over the key-board is the inscription:—"Anniballis de Roxis Mediolanensis, MDLXXVII.

XV.

- CLAVICEMBALO. Italy (English, *harpsichord*; German, *flügel*; French, *clavecin*). The exterior of the case is painted with flowers, and the interior with subject of Apollo and the Muses, and with rich arabesque ornamentation. Signed—"Antonius Baffo, Venetus, 1523." Length, 7 ft. 4 in.; width, 3 ft.; depth, 9½ in.

Bought. Price, £10.

XVI.

- SERINETTE (Bird Organ). Beech wood veneered with satin wood and inlaid with marquetry of coloured woods representing musical instruments and foliage. Mounted in gilt metal. French, eighteenth century. Height, 8½ in.; length, 11½ in.; width, 9 in.

Bought. Price, £50.

The *serinette* was formerly used in France by ladies to teach airs to little singing birds, especially to a kind of siskin, or canary, called in French *serin*, hence the name of the instrument.

XVII.

- ORGAN POSITIVE. A chamber organ. German, sixteenth century. In wooden case, carved, painted, and gilt, in renaissance style. On the inside of the shutters are painted in tempera the "Dismissal of Hagar" and the "Sacrifice of Abraham"; and above the pipes, an openwork ornamented with a medallion portrait and shield of John George Duke of Saxony. The pipes are made of paper; with three stops. Height, 3 ft. 9½ in.; width, 2 ft. 3½ in.

Bought. Price, £40.

The *organ positive* is distinguished from the *organ portative* in so far that the former was a larger instrument, generally placed on a table, and blown by an attendant, while the latter was carried about by the performer in religious processions and on such like occasions. The *regal*, often mentioned in English literature of the time of Shakespeare, and earlier, was a small *organ portative*.

XVIII.

- VIOLIN. Boxwood, carved with woodland scenes. English; dated 1578.

Lent by the Earl of Warwick.

This violin is said to have been given by Queen Elizabeth to the Earl of Leicester, and the arms of both of these personages are engraven on silver on the finger-board. The instrument is mentioned by Hawkins and also by Burney. The former gives a drawing of it in his "History of Music," London, 1776, vol. iv. p. 342. He says:—"At a sale by auction of the late Duke of Dorset's effects a violin was bought, appearing to have been made in the year 1578, which, though of a very singular form, and encumbered with a profusion of carving, was essentially the very same instrument with the four-stringed violin. The dimensions of the instrument are as follows: From the extremity of the tail-pin to the dragon's head, 2 ft.; length of the belly, 13 in. Over the pins is a silver gilt plate, that turns upon a hinge, and opens from the nut downwards; thereon are engraved the arms of England, and under them, encircled by a garter with the usual motto, the bear and ragged staff, and

List of Photographs.

an earl's coronet at the top. The bear and ragged staff was the cognizance of the Nevils earls of Warwick. Robert Dudley, Earl of Leicester, who derived his pedigree from them, took it for his crest. In the tail-pin is inserted a gilt silver stud, to which the tail-piece is looped, with a lion's face curiously wrought on the top; this is secured by a nut, which screws to it on the under side of the instrument, whereon are engraven these letters and figures:—I $\frac{15}{78}$ P, supposed to signify the year when it was made, and the initials of the maker's name. The subject of the carving on the deepest part, and on one side, is a man with an axe, standing on the ground and working upon some fallen branches of an oak tree; on the opposite part are represented hogs under an oak tree, and a man beating down acorns. The rest of the carving is foliage; the whole is in alto-relievo. Under the carving is a foil of tinsel or silver-gilt. The back of the instrument is not curved, but forms a very obtuse angle; and from the bottom of the back, extending to the back of the dragon's head, the carving, which is very bold, consists of oak foliage. Notwithstanding the exquisite workmanship of it, the instrument produces but a close and sluggish tone, which, considering the profusion of ornament, and the quantity of wood with which it is encumbered, is not to be wondered at."

Burney, in his "History of Music," London, 1789, vol. iii. p. 16, says: "The instrument is at present the property of Mr. Bremner in the Strand. It is very curiously carved; but the several parts are so thick and loaded with ornaments, that it has not more tone than a mute, or violin with a sordine; and the neck, which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined as to be rendered incapable of shifting, so that nothing can be performed upon this instrument but what lies within the reach of the hand in its first position."

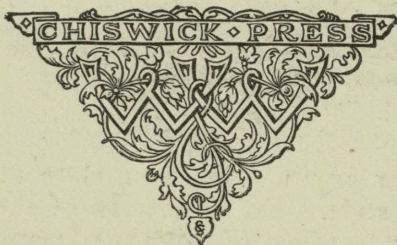
It has been suggested that this violin is the work of J. Pemberton, a maker of some celebrity in London, about the year 1580. But there seems to be no other indication in support of this opinion than the initials above-mentioned. On the other hand, we have the opinion of a learned connoisseur that the wood-carving is some centuries older than the upper portion of the instrument, and that it dates from about the year 1330. This violin may therefore be a reconstruction of an older instrument of the violin kind.

XIX.

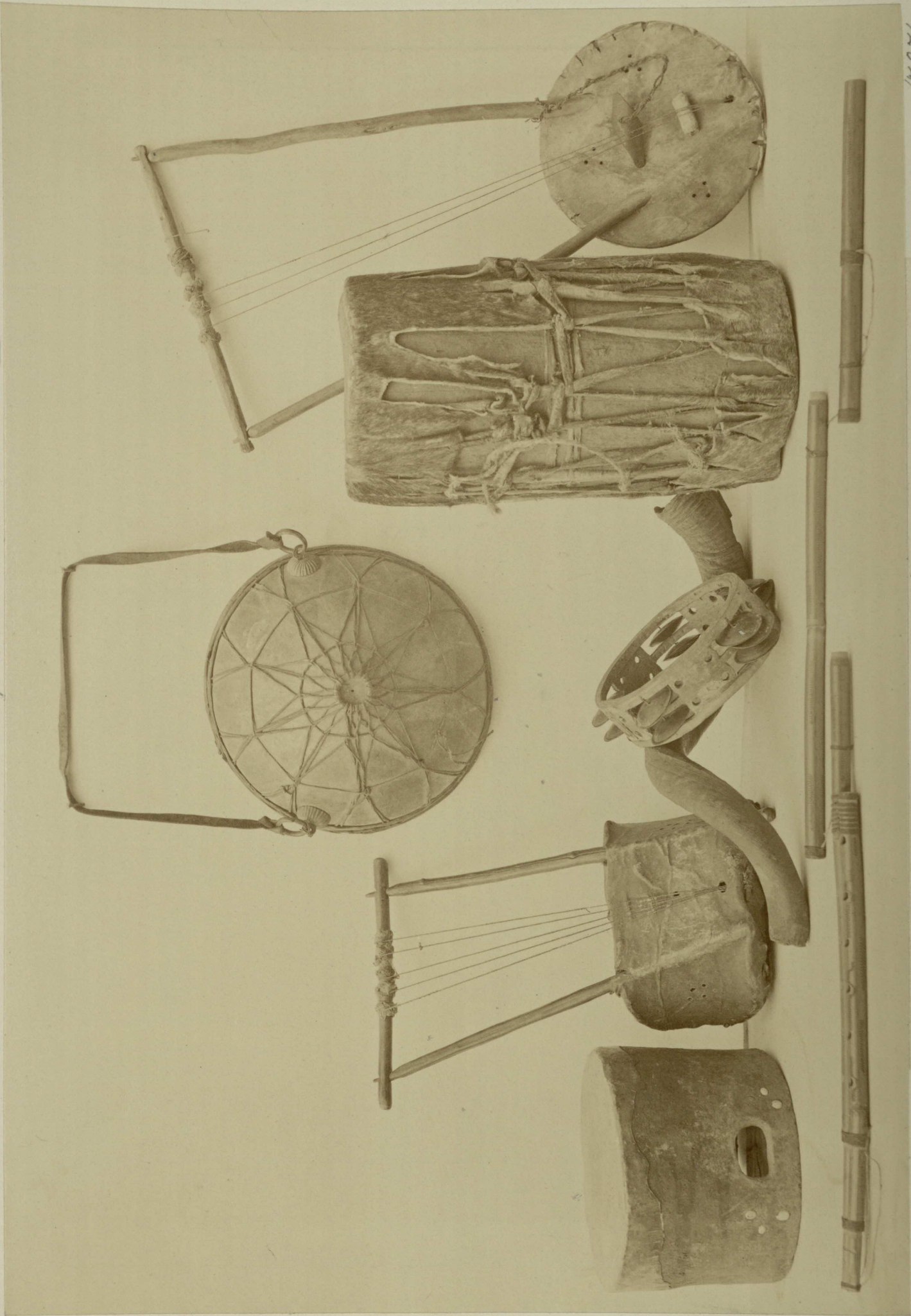
ITALIAN SPINET. By Annibale of Milan. Dated 1555. This instrument is of exactly the same construction as the jewelled spinet before described.
Bought. Price, £150.

XX.

HARPSICHORD. English. Dated 1622. Length, 8 ft. 2 in. Greatest breadth, 2 ft. 9 in.
Lent by Lord Amherst.



8962.



67271

I. TABL. III. KISSAR. V. TABL SHAMEE. VII. TABL.
 II. ARGHOOL. IV. TRUMPET. VI. RIKK. VIII. KISSAR.
 Egyptian and Nubian.

8965-

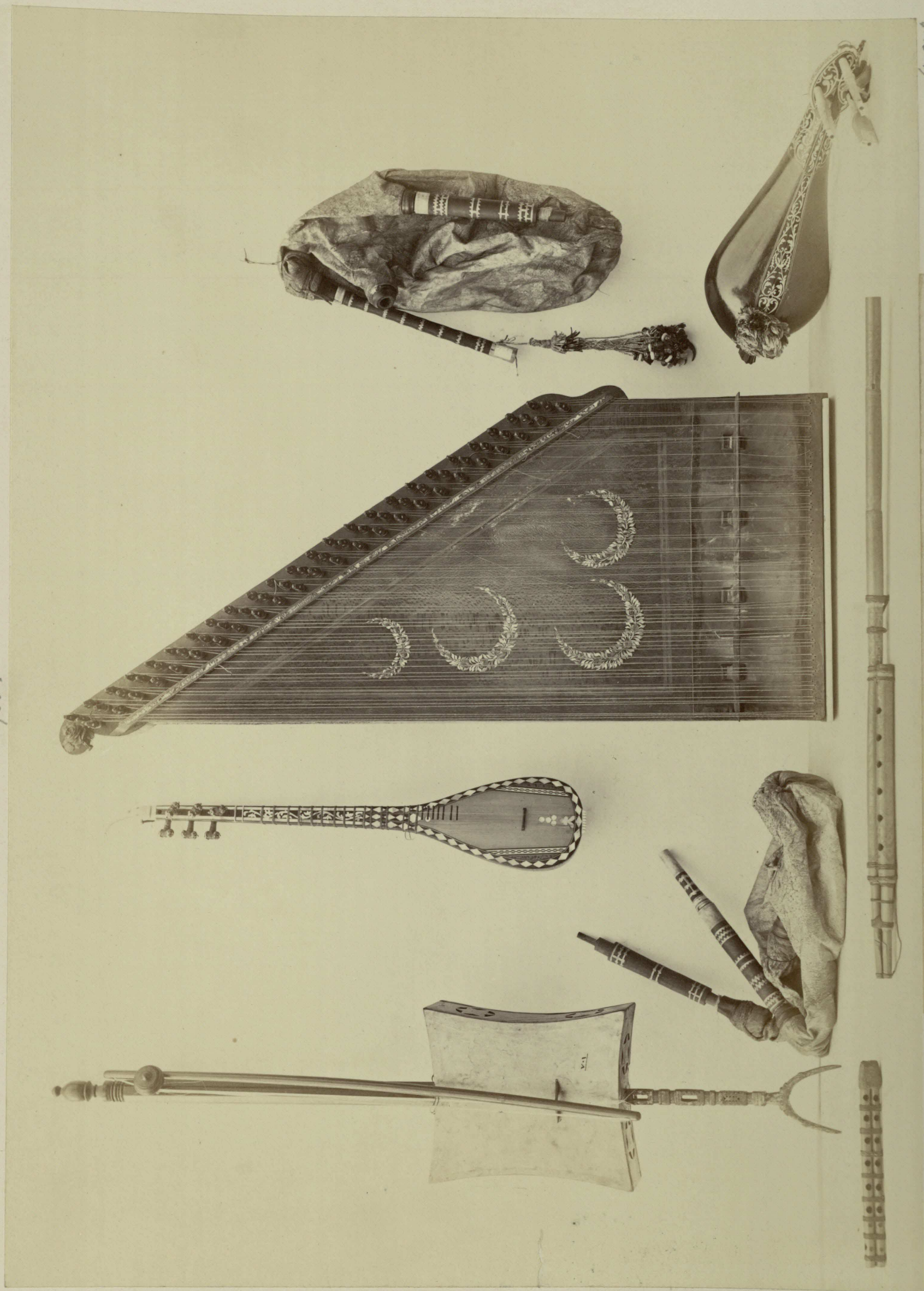


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II.
HARP OF THE OSSETES.
BAGHLAMA.
UJUK.
Caucasian and Persian.

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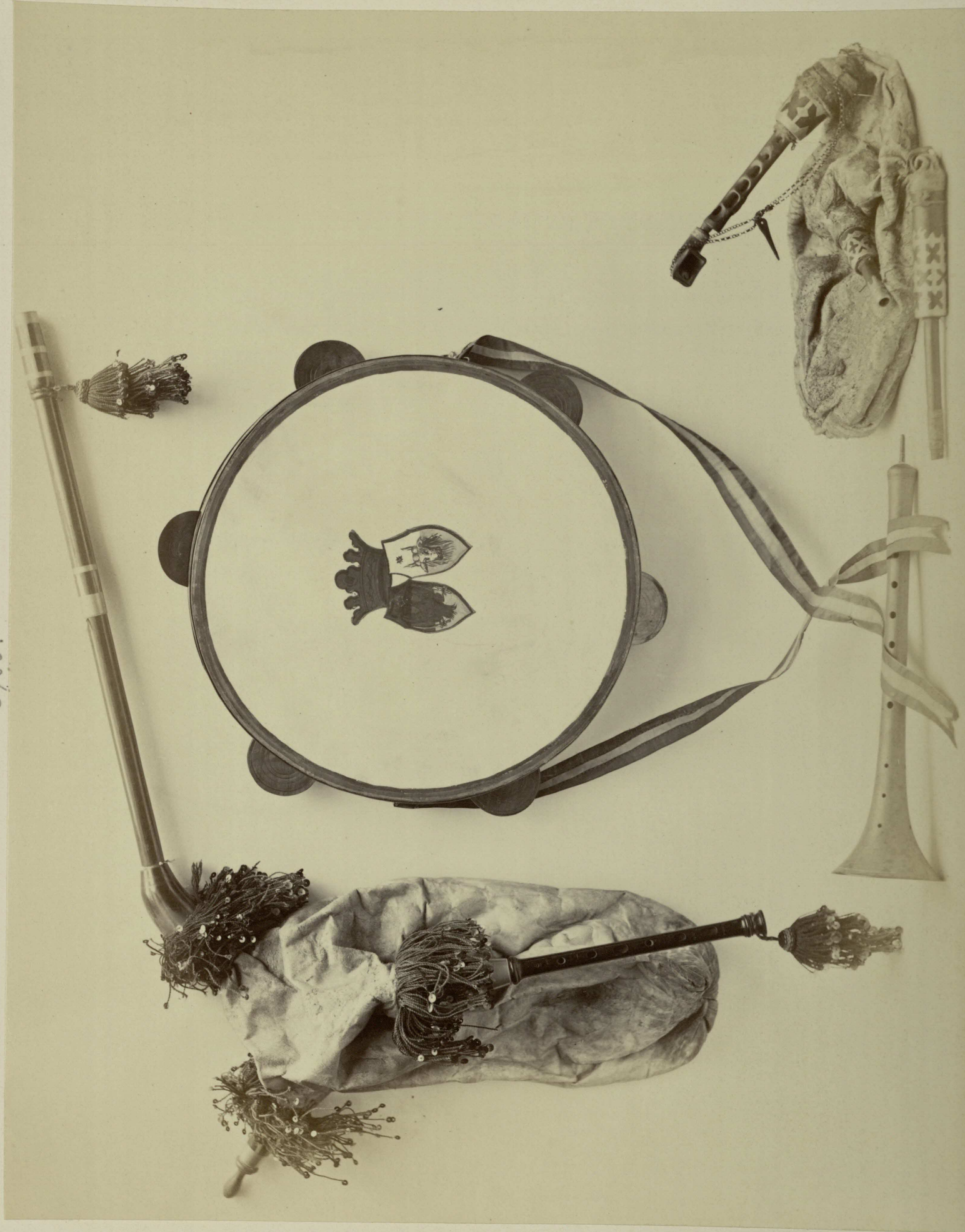


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|----------------------|-------------|--------------|-----------------|
| I. REBAB ESH-SHA'ER. | III. SAZ. | V. KANOON. | VII. GHÁIDA. |
| II. ZUMMÁRAH. | IV. GHÁIDA. | VI. ARGHOOL. | VIII. KEMANGEH. |
| Turkish. | | | |

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8987.

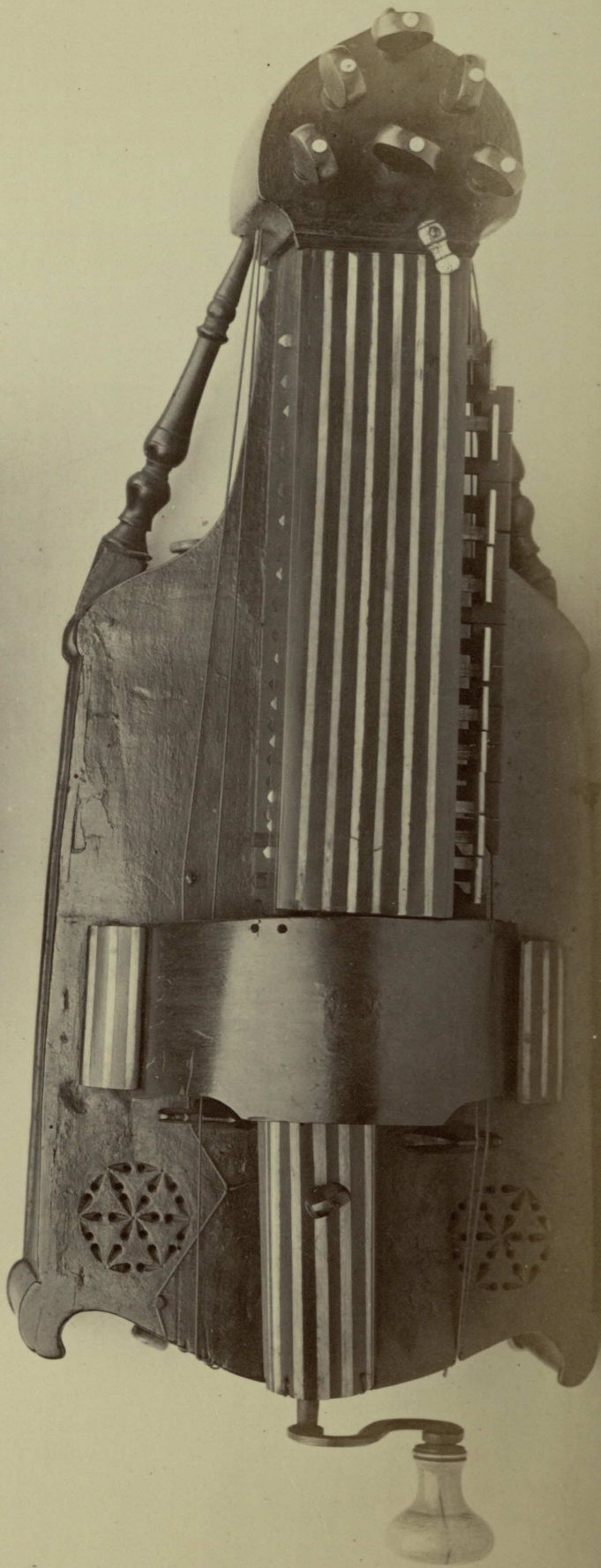
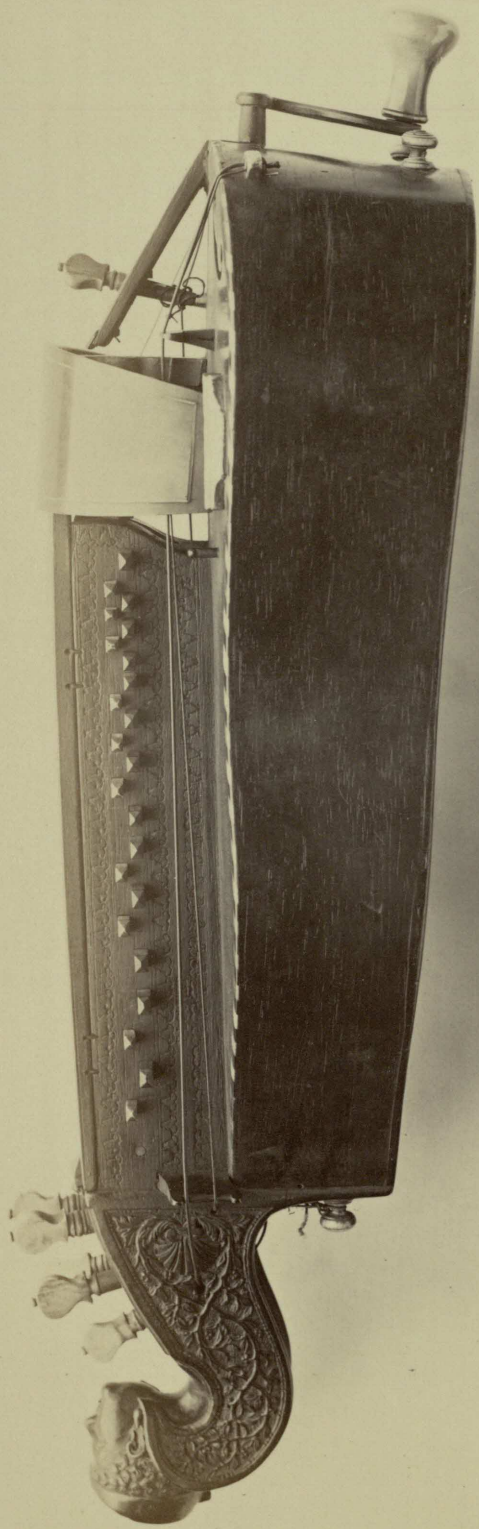


67274

IV.
 TAMBOURINE.
 SZOPELKA.
 Romanian.
 DUTKA.

433
 4

89574.



64275

V.

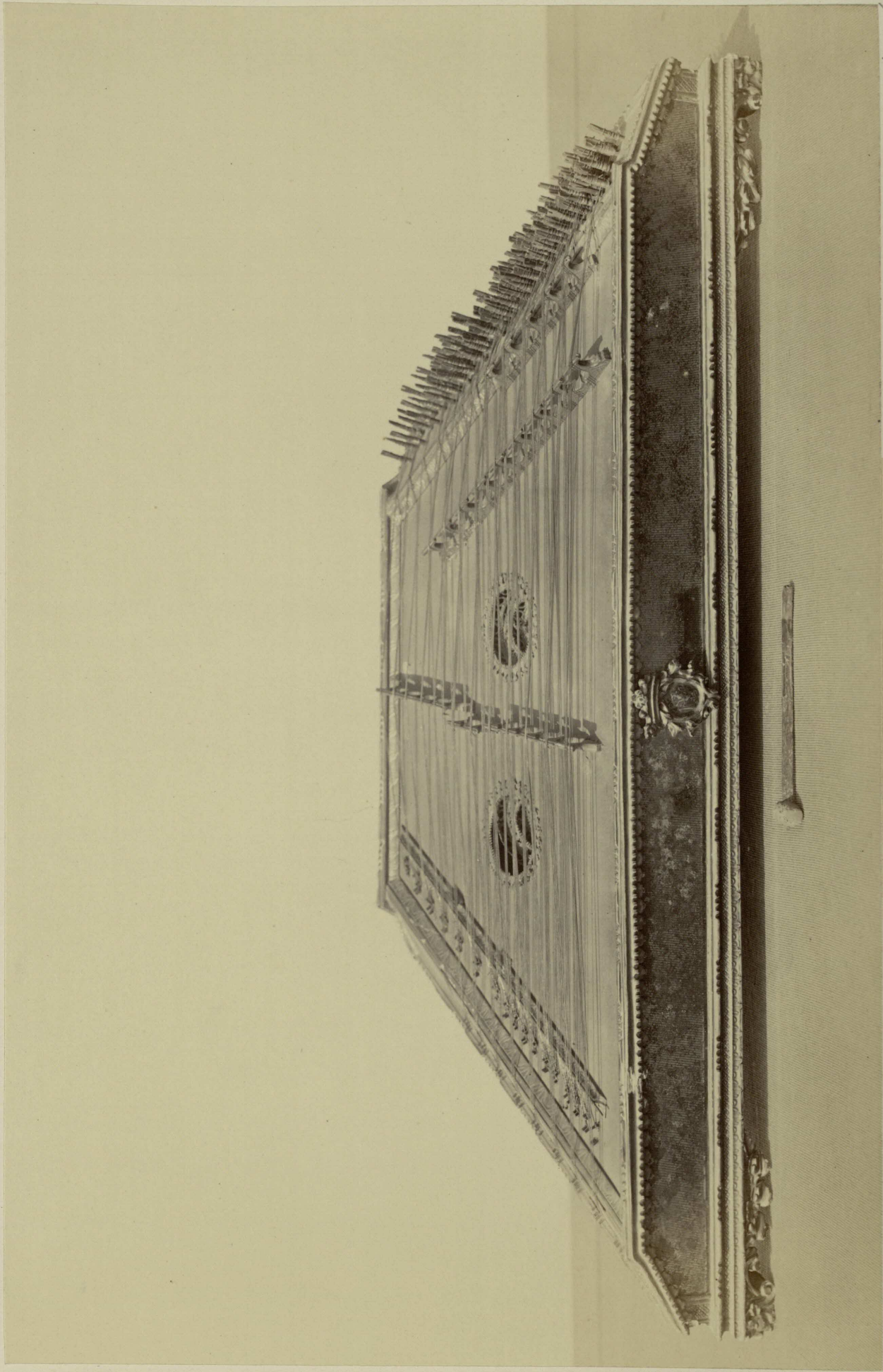
VIELLE.

Inlaid with mother-of-pearl.
French. Date about 1680.

VIELLE.

Decorated with the Arms of Henri II.
French. Date about 1550.

8953.



VI.

DULCIMER.

Carved wood, gilt and painted.

Italian. 16th Century.

67.246

8964



VII.

HARP.

Carved and gilt; said to have belonged to Marie Antoinette.

French. Period of Louis XVI.

67.277

433
7

8955-



67.678

VIII.

CHITARRONE.

Inlaid with ivory and mother-of-pearl.

Italian. 16th Century.

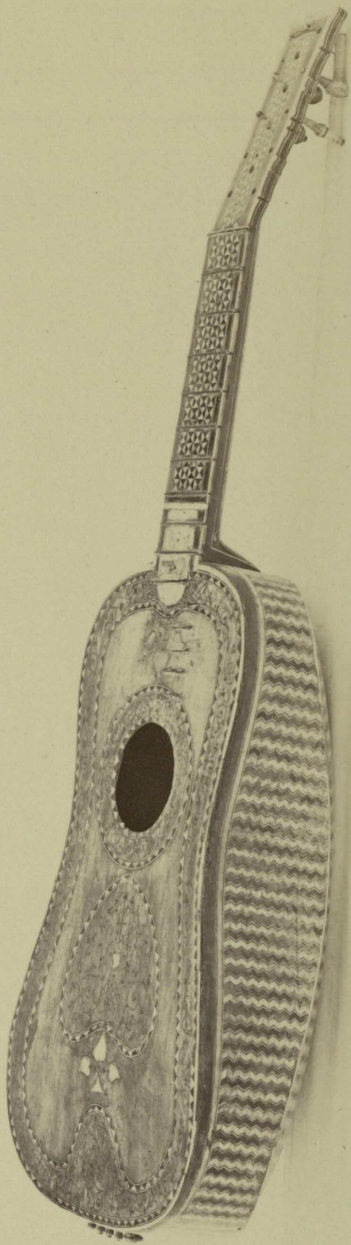
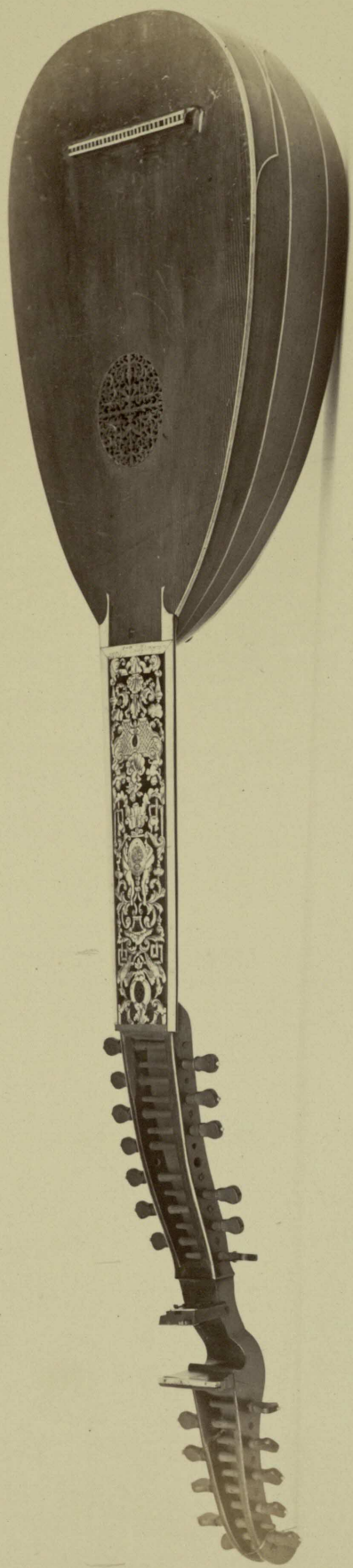
THEORBO.

Marquetry of wood and ivory.

Italian. 16th Century.

433
8

8959.



IX.

GUITAR.

Inlaid with marquetry of ivory, &c.

Italian. Date about 1550.

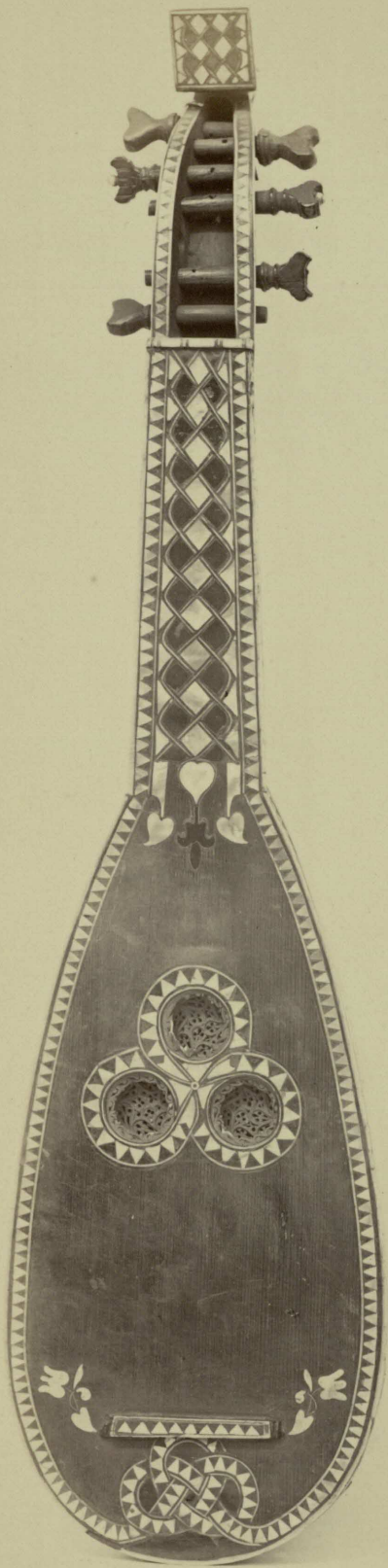
ARCHLUTE.

Inlaid with ivory and tortoise-shell.

German. Date about 1700.

64679.

8949.



MANDOLINE.
Inlaid with mother of pearl.
Italian. 17th Century.



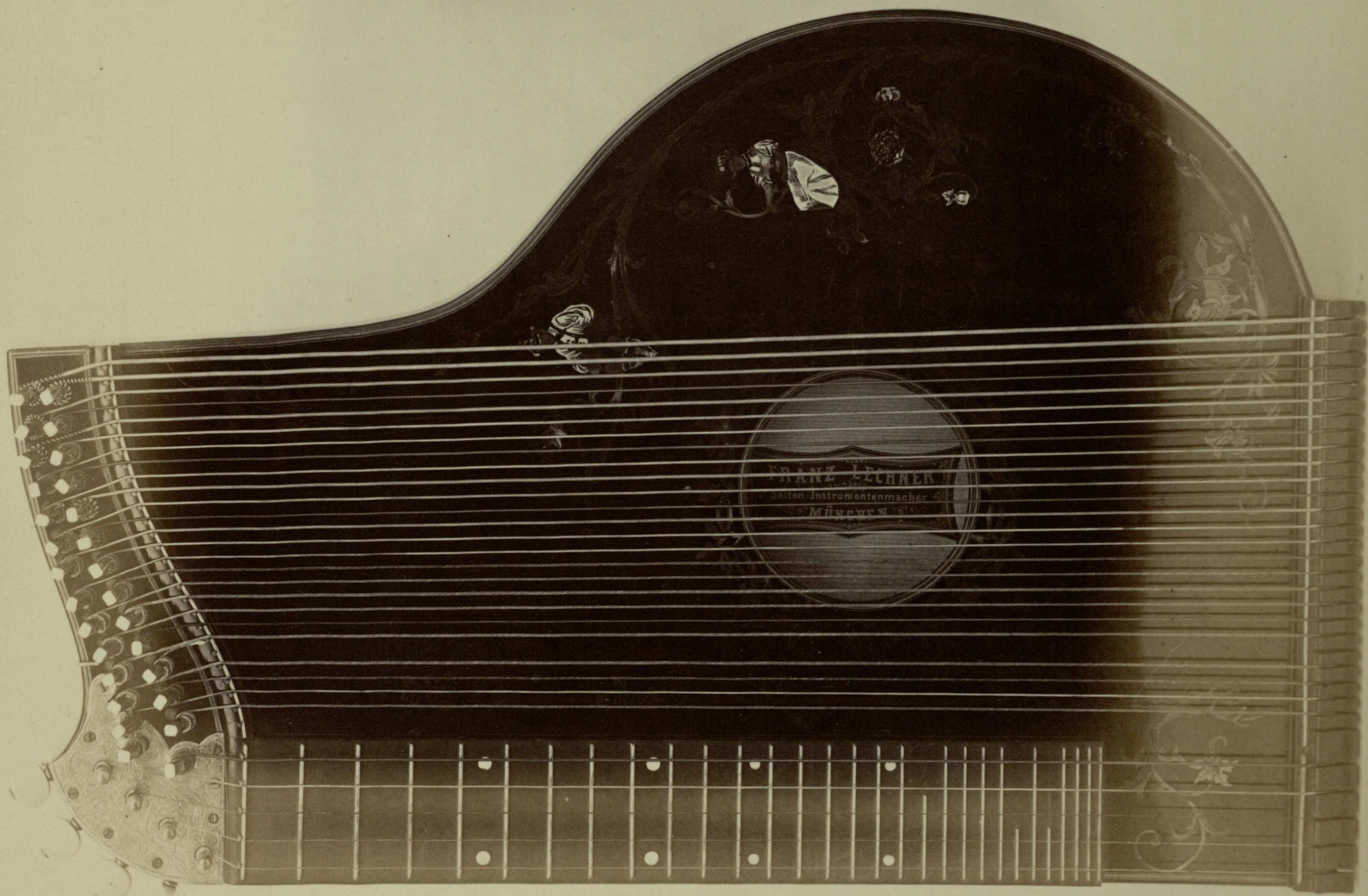
MANDOLINE.
Carved beechwood.
French. Date about 1570.

x.

67.280

433
10

8945.

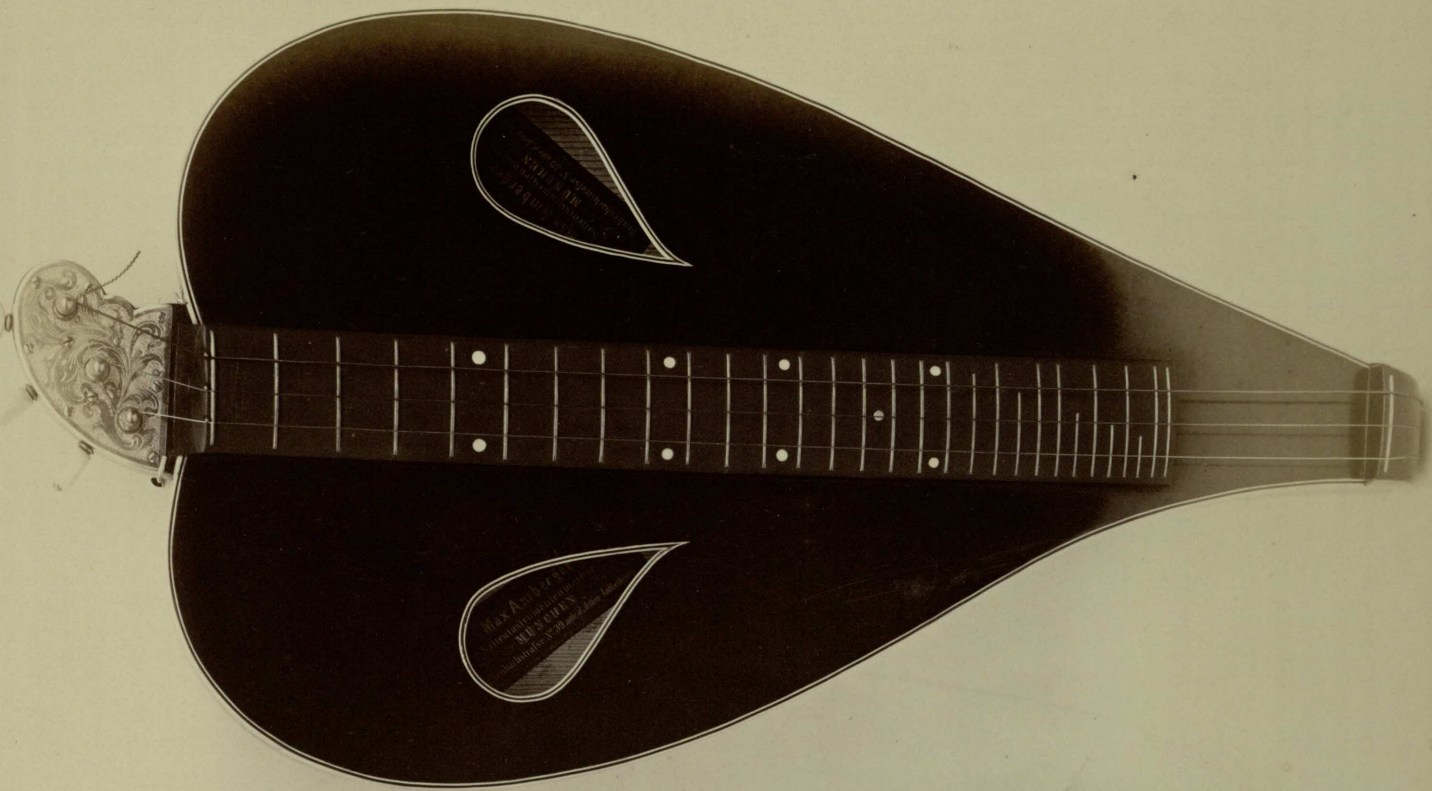


XI.

SCHLAG-ZITHER.

Rosewood, inlaid with brass &c.

German.



67.281

STREICH-ZITHER.

Rosewood, inlaid with ivory.

German.

433
11

8957.



XII.

VIOLA DI BARDONE.
By Joachim Tielke of Hamburg.
Dated 1686.

67.282

433
12

8961



XIII.

VIRGINAL.

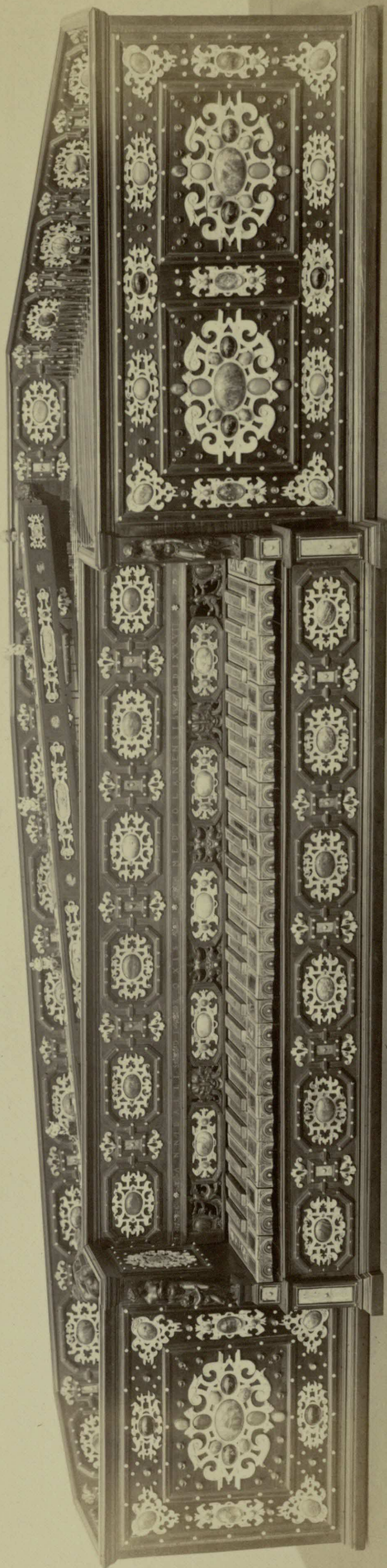
Ebony, enriched with tracery in silver.

German. Date about 1600.

67.283

433
18

8963.



XIV.

SPINET.

Ornamented with ivory and precious stones.

By Annibale dei Rossi of Milan.

Dated 1577.

67284

433
14

8960



xv.

CLAVICEMBALO.

By Antonio Baffo of Venice.

Dated 1523.

67.285.

433
15.

8944.



XVI.

SERINETTE OR BIRD ORGAN.

Inlaid with coloured woods.

French. Date, 17th Century.

64.286

433
16

8958.



xvii.

ORGAN POSITIVE, OR CHAMBER ORGAN.

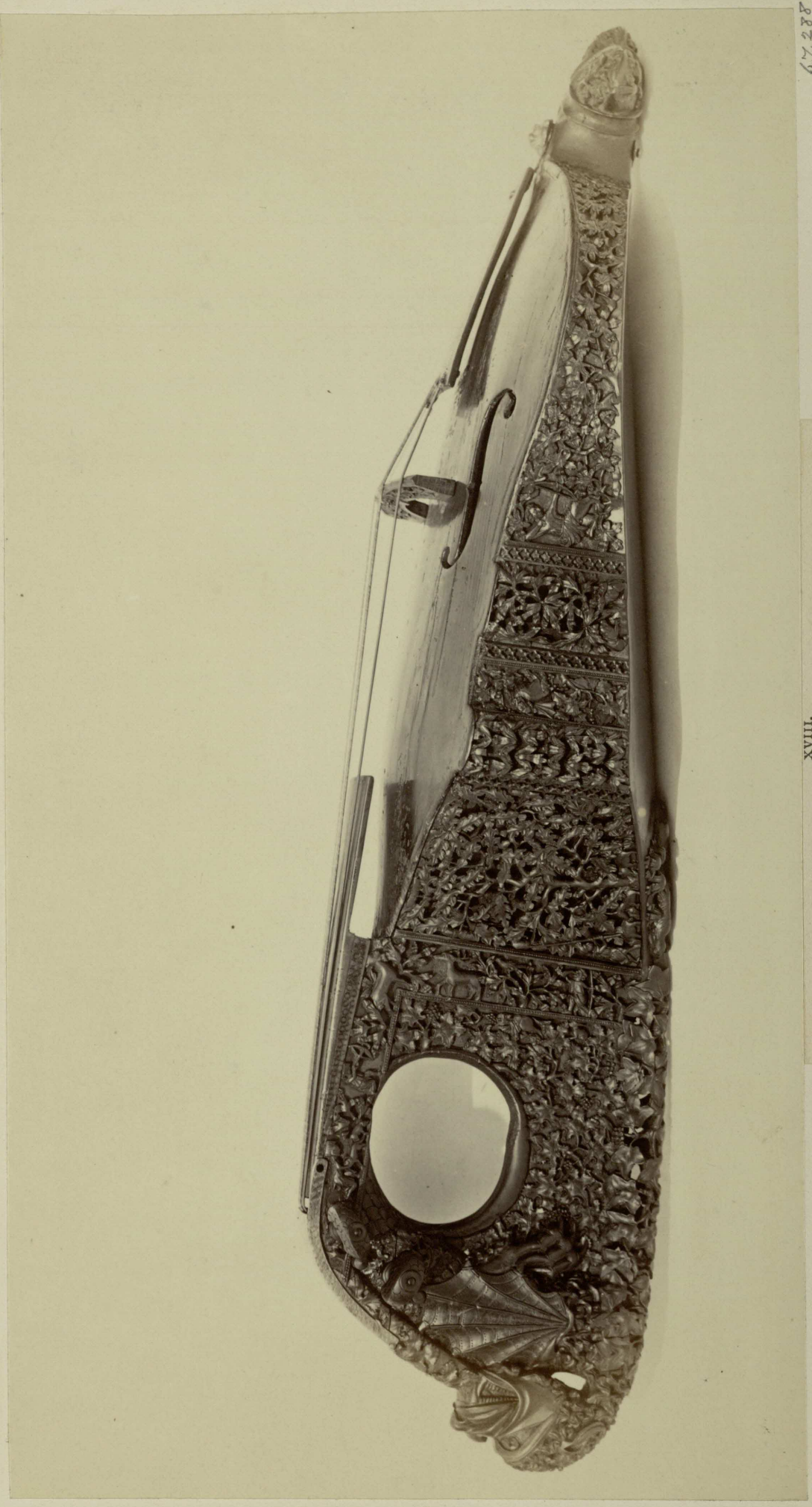
In the Renaissance style.

German. 16th Century.

67.287.

433
17

8952



67.288

xviii.

VIOLIN.

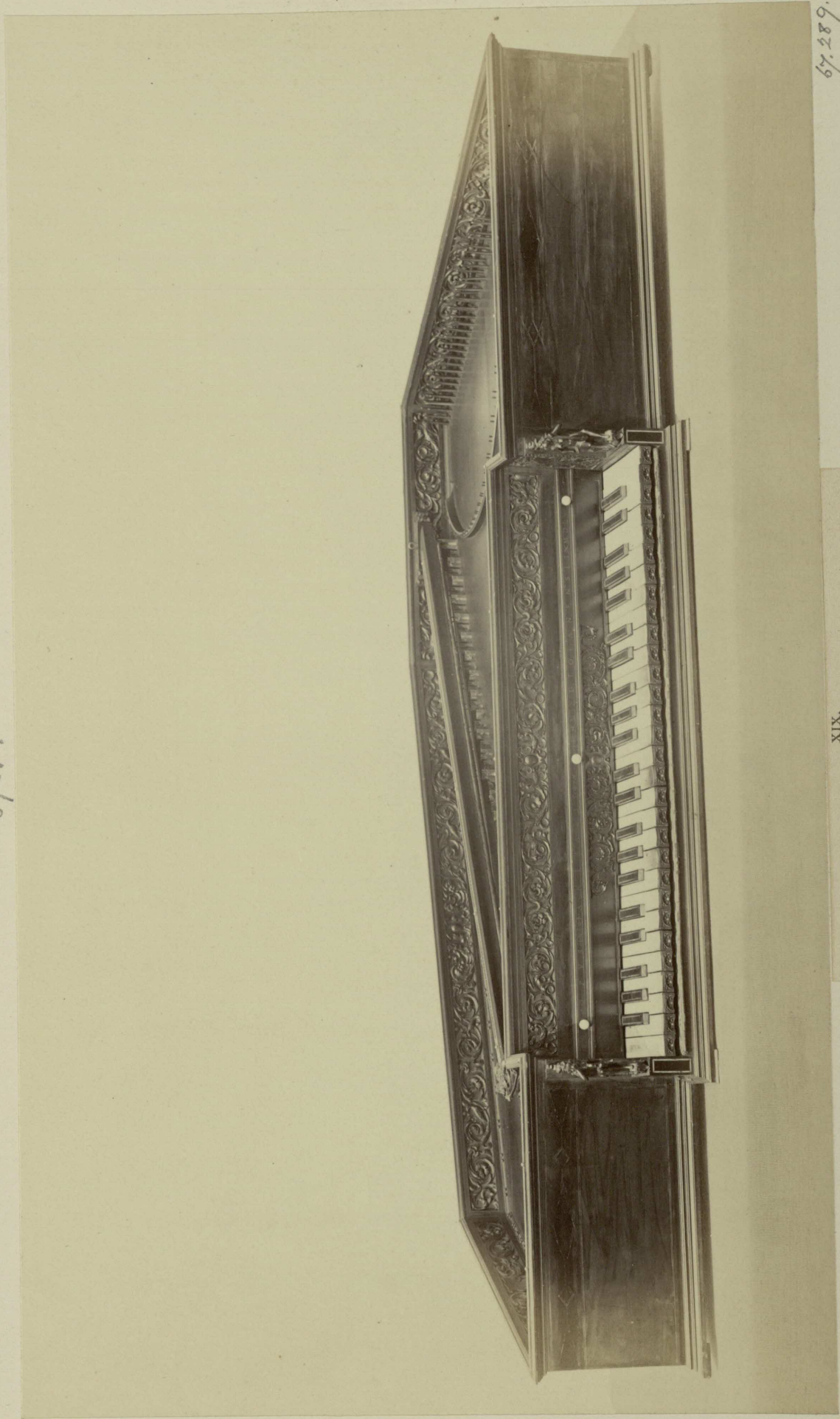
Carved boxwood. English. Dated 1578.

Decorated with the arms of Queen Elizabeth and the Earl of Leicester.

Lent by the Earl of Warwick.

433
18

8987.



XIX.

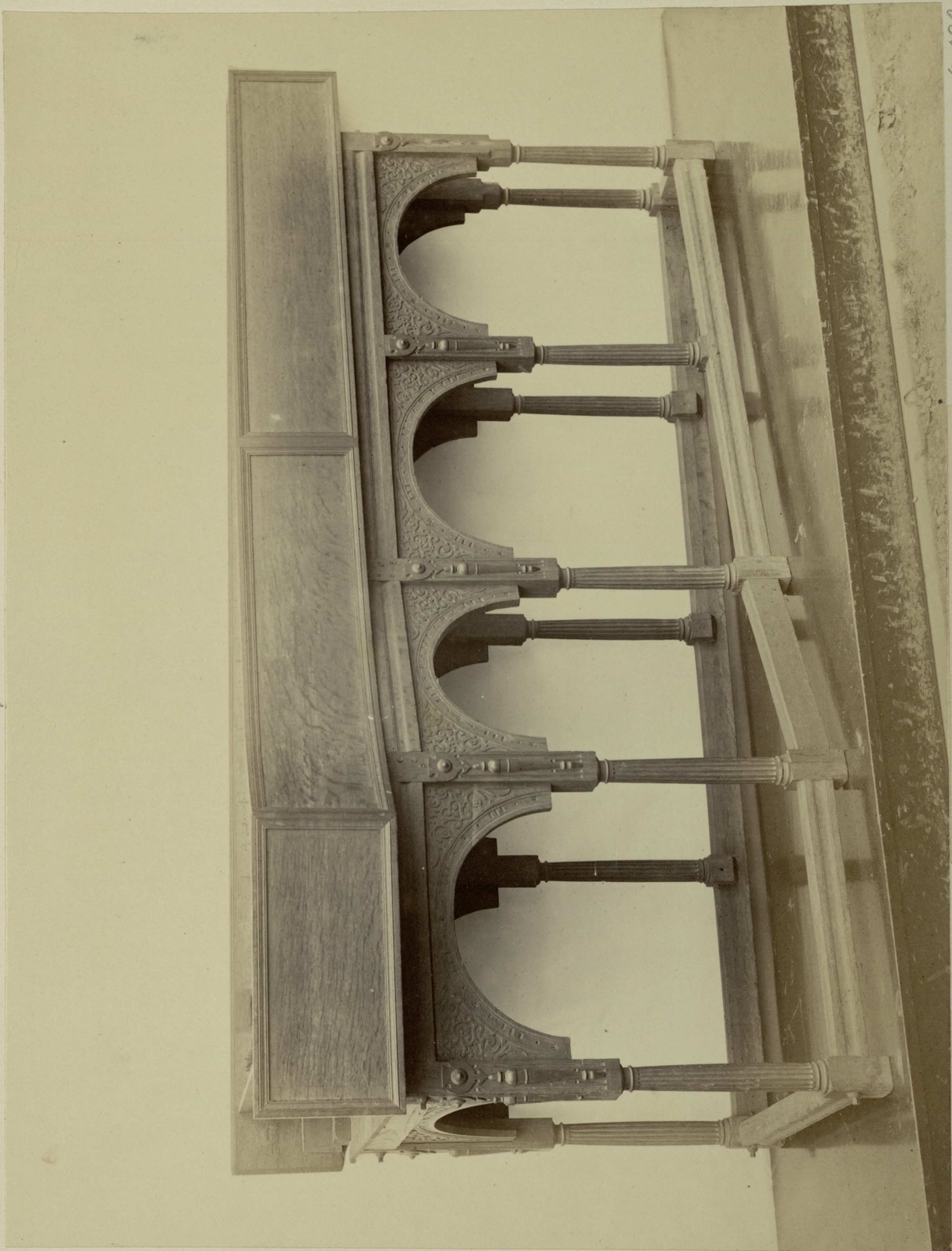
ITALIAN SPINET.

By Annibale of Milan. Dated 1555.

67.289.

433
19

8950.



67.290.

XX.

HARPSICHORD.

Carved Oak. English. Dated 1622.

Lent by Lord Amherst.

433
20

